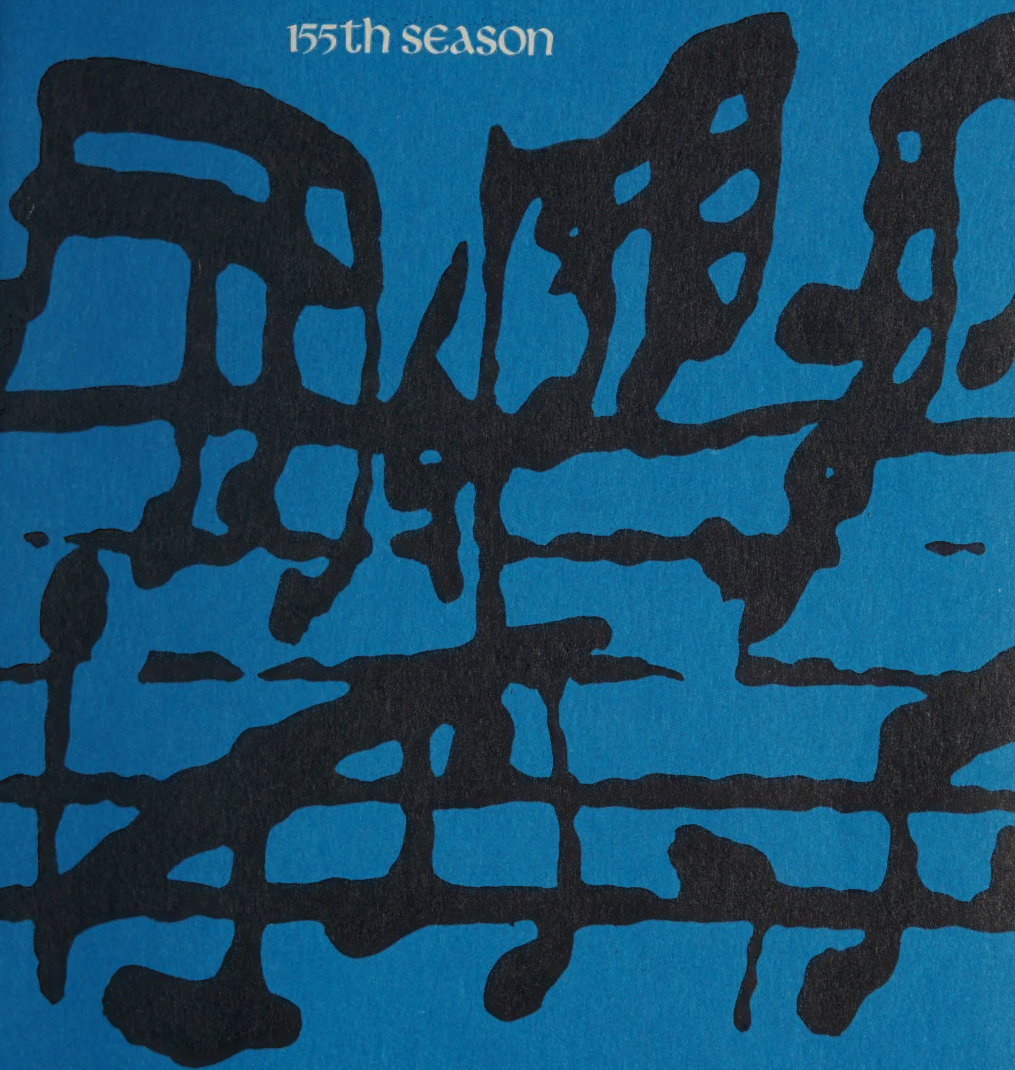


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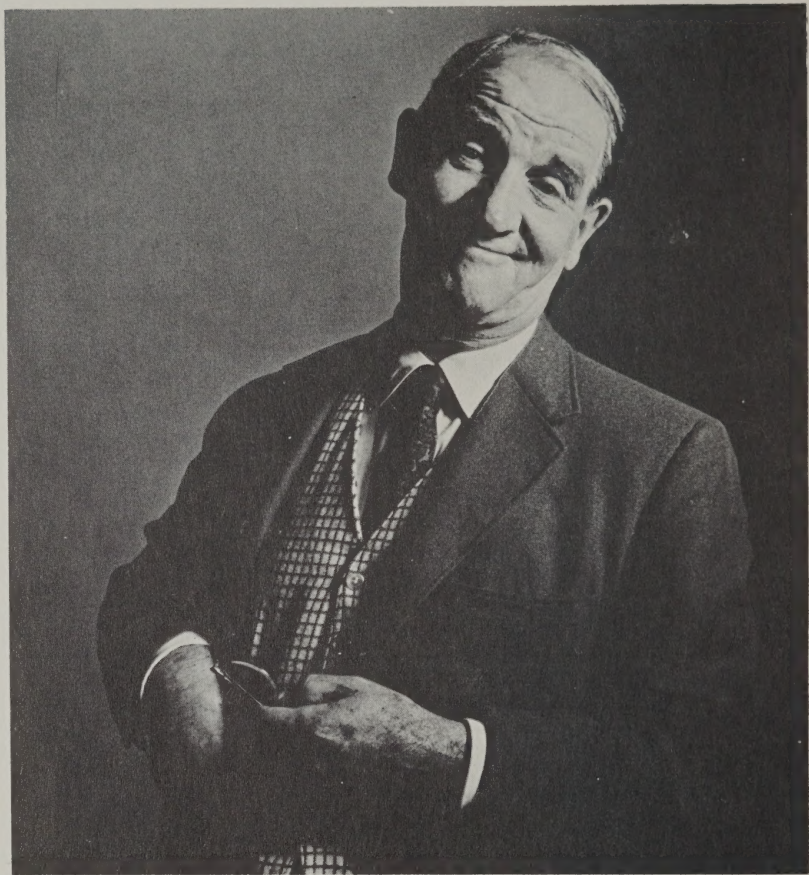
155th season



handel and haydn
society

thomas dunn, music director

His Will leaves a love seat to his late Aunt Judith.



Something tells us his Will is not up to date.

It's not something he's really conscious of. In fact, he would probably be surprised to find out how many things the Will ignores: his children, for one thing. The summer place in Maine, for another. And all the other things he and his wife have accumulated over the years.

If he should die, it could be quite a mess.

You'd be surprised how many people are in this boat. And that's a constant source of amazement to us, since it's so simple for a man to keep his Will up to date.

If you haven't reviewed your Will lately, it might be a good idea to set up an appointment with your lawyer this week.

And if you think there might be a place in the picture for Old Colony as executor or trustee, we'd be glad to talk it over.

THE FIRST & OLD COLONY

The First National Bank of Boston and Old Colony Trust Company

HANDEL AND HAYDN SOCIETY

155th Season

1969-1970

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Assistant Conductor Donald Teeters
Voice Consultant David Blair McClosky

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Handel and Haydn Society

In December, 1815, an unidentified writer in the Boston *Centinel* said of the Handel and Haydn Society: "We are happy to see that this respectable Society has appointed a time to favour the public with an opportunity of listening to its performances. We have been favoured with a copy of the Constitution of the Society and are pleased to find that their views are liberal and commendable . . . We ardently wish them to persevere in their labours and most sincerely say 'Peace be within thy walls and prosperity within thy palaces!'"

On Christmas Day, 1815, a few days after the article appeared in the *Centinel*, the Handel and Haydn Society gave its first public performance at King's Chapel in Boston. The program consisted mainly of excerpts from Haydn's *Creation* and Handel's *Messiah*, works so familiar to present-day concert-goers that it is difficult to imagine a time when they were new and unfamiliar. But there was much more to be heard in America that had never been heard here before.

Throughout the nineteenth century, the Handel and Haydn Society displayed an aggressive commitment to broaden its repertory and to improve prevailing musical tastes. Audiences responded by turning out in great numbers to hear the Society give the first Boston performances of such works as Haydn's *Creation* (1819), Mendelssohn's *Elijah* (1848), Beethoven's *Ninth Symphony* (1853), Handel's *Dettingen Te Deum* (1862), and the first performances in America of Handel's *Messiah* (1818), *Samson* (1845), *Solomon* (1855), *Israel in Egypt* (1859), and *Joshua* (1876), Bach's *Passion According to St. Matthew* (1874), *Christmas Oratorio*, Parts I and II (1877), *Mass in B Minor*, in part (1877), and Verdi's *Manzoni Requiem* (1878).

By the beginning of the twentieth century the Society, basking in its seniority and prestige, began more often to focus its attention upon familiar repertory, leaving more adventuresome musical pursuits to others. It is not surprising, therefore, that the Handel and Haydn Society came to be considered by many as a rather staid old institution with a greater past than future.

However, what has been surprising to everyone who assumed that the Society's advancing age was leading to senility, is that the Handel and Haydn Society, after more than a century-and-a-half, has lost none of its vigor or initiative.

Times have changed, and the tastes of an ever more sophisticated audience have changed. A musical organization which fails to recognize that fact is destined to lose its relevance to contemporary culture.

This Society is not about to disappoint the gentleman of the *Centinel* who perceived in us such great promise and wished us well when we were in our infancy. Although peace and prosperity have eluded us for 154 years, we have persevered in our labors and are pleased to think that the current programs and activities of the Handel and Haydn Society reflect views that are both liberal and commendable.

George E. Geyer

HANDEL AND HAYDN SOCIETY

Thomas Dunn, Music Director

MARCH 6, 1970 / JORDAN HALL / EIGHT-THIRTY

The Chorus of the Handel and Haydn Society
Members of the Boston Philharmonia
Robert Brink, *concertmaster*
Jan Veen Theatre of Dance
Thomas Dunn, *conducting*

W. A. MOZART

Vesperae de Dominica [K. 321]

- I. Dixit
- II. Confitebor
- III. Beatus vir
- IV. Laudate pueri
- V. Laudate Dominum
- VI. Magnificat

Barbara Wallace, soprano
Jane Struss, contralto
Richard Shadley, tenor
Francis Hester, bass-baritone

B. BRITTEN

Nocturne, Op. 60

(First Boston Performance)

Mr. Shadley

Intermission

A. COPLAND

Music for the Theatre

Ballet

"All the World's a Stage . . . "

- I. Prologue

The Players

- II. Dance

"And one man in his time
plays many parts . . . "

- III. Interlude

'Song Without Words'

- IV. Burlesque

"A little nonsense now and then,
is relished by the wisest men"

- V. Epilogue

"As You Like It"

Choreographer: Robert Gilman

Dancers: Sally Lee, Clay Taliaferro

Jonette Lancos, Donna Rozmyslowicz,

Richard Ammon, Thomas Walsh, Geol Weirs

Costumes Designed by Sally Lee

Assistant Choreographer: Donna Rozmyslowicz

Yamaha Piano

VESPERAE DE DOMINICA, K. 321 (Sunday Vespers)

Psalm 109

Dixit Dominus Domino meo:

The Lord said unto my lord:

Sede a dextris meis, donec ponam inimicos tuos scabellum pedum tuorum.

"Sit at my right hand, till I make your enemies your footstool."

Virgam virtutis tuae emittet Dominus ex Sion.

The Lord sends forth from Zion your mighty scepter.

Dominare in medio inimicorum tuorum.

Rule in the midst of your foes!

Tecum principium in die virtutis tuae in splendoribus sanctorum:

Your people will offer themselves freely on the day you lead your host in holy array:

ex utero ante luciferum genui te.

from the womb of the morning I have given you birth.

Juravit Dominus et non poenitebit eum:

The Lord has sworn, and will not change his mind:

Tu es sacerdos in aeternum secundum ordinem Melchisedech.

"You are a priest for ever after the order of Melchizedek."

Dominus a dextris tuis; confregit in die irae suae reges.

The Lord is at your right hand; he will shatter kings on the day of his wrath.

Judicabit in nationibus implebit ruinas;

He will exercise judgment among the nations, filling them with corpses;

conquassabit capita in terra multorum.

he will shatter chiefs over the wide earth.

De torrente in via bibet: propterea exaltabit caput.

He will drink from the brook by the way: therefore he will lift up his head.

Gloria Patri et Filio et Spiritui Sancto:

Glory be to the Father and to the Son and to the Holy Ghost:

Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.

As it was in the beginning, is now, and ever shall be, world without end. Amen.

Psalm 110

Confitebor tibi, Domine, in toto corde meo:

I will give thanks to thee, O Lord, with my whole heart:

in consilio justorum, et congregatione.

in the company of the upright, in the congregation.

Magna opera Domini: exquisita in omnes voluntates ejus.

Great are the works of the Lord, studied by all who have pleasure in them.

Confessio et magnificentia opus ejus,

Full of honor and majesty is his work,

et justitia ejus manet in saeculum saeculi.

and his righteousness endures for ever.

Memoriam fecit mirabilia suorum; misericors et miserator et justus:

He has caused his wonderful works to be remembered; the Lord is gracious and merciful and righteous:

escam dedit timentibus se.

he provides food for those who fear him.

Memor erit in saeculum testamenti sui.

He is ever mindful of his covenant.

Virtutem operum suorum annuntiabit populo suo,

He will show his people the power of his works,

ut det illis hereditatem gentium.

in giving them the heritage of the nations.

Opera manuum ejus veritas et judicium;

The works of his hands are faithful and just;

fidelia omnia mandata ejus: confirmata in saeculum saeculi,

all his precepts are trustworthy: they are established for ever:

facta in veritate et aequitate.
to be performed with faithfulness and uprightness.
 Redemptionem misit Dominus populo suo;
He sent redemption to his people;
 mandavit in aeternum testamentum suum.
he has commanded his covenant for ever.
 Sanctum et terribile nomen ejus!
Holy and terrible is his name!
 Initium sapientiae timor Domini;
The fear of the Lord is the beginning of wisdom;
 intellectus bonus omnibus facientibus eum.
a good understanding have all those who practice it.
 Laudatio ejus manet in saeculum saeculi.
His praise endures for ever!

Psalm 111

Beatus vir qui timet Dominum, in mandatis ejus volet nimis.
Blessed is the man who fears the Lord, who greatly delights in his commandments.
 Potens in terra erit semen ejus;
His descendants will be mighty in the land;
 generatio rectorum benedicetur.
the generation of the upright will be blessed.
 Gloria et divitiae in domo ejus; et justitia ejus manet in saeculum saeculi.
Wealth and riches are in his house; and his righteousness endures for ever.
 Exortum est in tenebris lumen rectis; misericors, et miserator, et justus.
Light rises in the darkness for the upright; the Lord is gracious, merciful, and righteous.
 Jucundus homo qui miseretur et commodat,
It is well with the man who deals generously and lends,
 disponet sermones suos in judicio.
who conducts his affairs with justice.
 Quia in aeterna non commovebitur;
For the righteous will never be moved;
 in memoria aeterna erit justus. Ab auditione mala non timebit;
he will be remembered for ever. He is not afraid of evil tidings;
 paratum cor ejus sperare in Domino.
his heart is firm, trusting in the Lord.
 Non commovebitur donec despiciat inimicos suos.
His heart is steady, he will not be afraid, until he sees his desire on his adversaries.
 Dispersit, dedit pauperibus; justitia ejus manet in saeculum saeculi;
He has distributed freely, he has given to the poor; his righteousness endures for ever;
 cornu ejus exaltabitur in gloria.
his horn is exalted in honor.
 Peccator videbit et irascetur; dentibus suis fremet et tabescet;
The wicked man sees it and is angry; he gnashes his teeth and melts away;
 desiderium peccatorum peribit.
the desire of the wicked man comes to nought.

Psalm 112

Laudate pueri Dominum, laudate nomen Domini!
Praise, O servants of the Lord, praise the name of the Lord!
 Sit nomen Domini benedictum, ex hoc nunc, et usque in saeculum!
Blessed be the name of the Lord, from this time forth and for evermore!
 A solis ortu usque ad occasum, laudabile nomen Domini!
From the rising of the sun to its setting, the name of the Lord is to be praised!
 Excelsus super omnes gentes Dominus, et super coelos gloria ejus!
The Lord is high above all nations, and his glory above the heavens!
 Quis sicut Dominus Deus noster, qui in altis habitat,
Who is like the Lord our God, who is seated on high,

et humilia respicit in coelo et in terra?
who looks down upon the heavens and the earth?
 Suscitans in terra inopem, et de stercore erigens pauperem
He raises the poor from the dust, and lifts the needy from the ash heap
 ut collocet eum cum principibus populi.
to make them sit with the princes of his people.
 Qui habitare facit sterilem in domo, matrem filiorum laetantem.
He gives the barren woman a home, making her a joyous mother of children.

Psalm 116

Laudate Dominum omnes gentes!
Praise the Lord, all nations!
 laudate eum omnes populi!
praise him, all peoples!
 Quoniam confirmata est super nos misericordia ejus;
For great is his steadfast love toward us;
 et veritas Domini manet in aeternum.
and the truth of the Lord endures for ever.

Magnificat

Magnificat anima mea Dominum,
My soul doth magnify the Lord,
 et exultavit spiritus meus in Deo salutari meo.
and my spirit hath rejoiced in God my Savior.
 Quia respexit humilitatem ancillae suae.
For he hath regarded the lowliness of his handmaiden.
 Ecce enim ex hoc beatam me dicent omnes generationes.
For behold, from henceforth, all generations shall call me blessed.
 Quia fecit mihi magna qui potens est, et sanctum nomen ejus.
For he that is mighty hath magnified me, and holy is his name.
 Et misericordia ejus a progenie in progenies timentibus eum.
And his mercy is on them that fear him throughout all generations.
 Fecit potentiam in brachio suo; dispersit superbos mente cordis sui.
He hath showed strength with his arm; he hath scattered the proud in the imagination of their hearts.
 Deposuit potentes de sede, et exaltavit humiles.
He hath put down the mighty from their seat, and exalted the humble and meek.
 Esurientes implevit bonis, et divites dimisit inanes.
He hath filled the hungry with good things, and the rich he hath sent empty away.
 Suscepit Israel puerum suum recordatus misericordiae suae,
He remembering his mercy hath holpen his servant Israel,
 sicut locutus est ad patres nostros, Abraham et semini ejus in saecula.
as he promised to our forefathers, Abraham and his seed for ever.
 Gloria Patri et Filio et Spiritui Sancto,
Glory be to the Father and to the Son, and to the Holy Ghost,
 sicut erat in principio et nunc et semper, et in saecula saeculorum. Amen.
as it was in the beginning, is now, and ever shall be, world without end. Amen.

NOCTURNE

On a poet's lips I slept
 Dreaming like a love-adept
 In the sound his breathing kept;
 Nor seeks nor finds he mortal blisses,
 But feeds on the æreal kisses
 Of shapes that haunt thought's wildernesses.
 He will watch from dawn to gloom

The lake-reflected sun illumine
 The yellow bees in the ivy-bloom,
 Nor heed nor see, what things they be;
 But from these create he can
 Forms more real than living man,
 Nurslings of immortality!
(Prometheus Unbound – SHELLEY)

(Bassoon obligato)

Below the thunders of the upper deep,
Far, far beneath in the abysmal sea,
His ancient, dreamless, uninvaded sleep
The Kraken sleepeth: faintest sunlights flee
About his shadowy sides: above him swell
Huge sponges of millennial growth and height;
And far away into the sickly light,
From many a wondrous grot and secret cell
Unnumber'd and enormous polypi
Winnow with giant arms the slumbering green.
There hath he lain for ages and will lie
Battening upon huge seaworms in his sleep,
Until the latter fire shall heat the deep;
Then once by men and angels to be seen,
In roaring he shall rise and on the surface die.

(*The Kraken* – TENNYSON)

(Harp obligato)

Encinctured with a twine of leaves,
That leafy twine his only dress!
A lovely Boy was plucking flowers,
By moonlight, in a wilderness.
The moon was bright, the air was free,
And fruits and flowers together grew
On many a shrub and many a tree:
And all put on a gentle hue,
Hanging in the shadowy air
Like a picture rich and rare.
It was a climate where, they say,
The night is more beloved than day.
But who that beauteous Boy beguiled,
That beauteous Boy to linger here?
Alone, by night, a little child,
In place so silent and so wild—
Has he no friend, no loving mother near?

(*The Wanderings of Cain* – COLERIDGE)

(Horn obligato)

Midnight's bell goes ting, ting, ting, ting.
Then dogs do howl, and not a bird does sing
But the nightingale, and she cries twit, twit,
twit;
Owls then on every bough do sit;
Ravens croak on chimneys' tops;
The cricket in the chamber hops;
The nibbling mouse is not asleep,
But he goes peep, peep, peep, peep, peep;
And the cats cry mew, mew, mew,
And still the cats cry mew, mew, mew.

(*Blurt, Master Constable* – MIDDLETON)

(Timpani obligato)

But that night
When on my bed I lay, I was most mov'd
And felt most deeply in what world I was;
With unextinguish'd taper I kept watch,
Reading at intervals; the fear gone by
Press'd on me almost like a fear to come;
I thought of those September Massacres,
Divided from me by a little month,
And felt and touch'd them, a substantial dread;
The rest was conjured up from tragic fictions,
And mournful Calendars of true history,
Remembrances and dim admonishments.
'The horse is taught his manage, and the wind

Of heaven wheels round and treads in his own
steps,

Year follows year, the tide returns again,
Day follows day, all things have second birth;
The earthquake is not staisfied at once.'
And in such way I wrought upon myself,
Until I seem'd to hear a voice that cried
To the whole City, 'Sleep no more'.

(*The Prelude* (1805) – WORDSWORTH)

(English Horn obligato)

She sleeps on soft, last breaths; but no ghost
looms
Out of the stillness of her palace wall,
Her wall of boys on boys and dooms on dooms.
She dreams of golden gardens and sweet glooms,
Not marvelling why her roses never fall
Nor what red mouths were torn to make their
blooms.

The shades keep down which well might roam
her hall.

Quiet their blood lies in her crimson rooms
And she is not afraid of their footfall.

They move not from her tapestries, their pall,
Nor pace her terraces, their hecatombs,
Lest aught she be disturbed, or grieved at all.

(*The Kind Ghosts* – OWEN)

(Flute and Clarinet obligato)

What is more gentle than a wind in summer?
What is more soothing than the pretty hummer
That stays one moment in an open flower,
And buzzes cheerily from bower to bower?
What is more tranquil than a musk-rose blowing
In a green island, far from all men's knowing?
More healthful than the leafiness of dales?
More secret than a nest of nightingales?
More serene than Cordelia's countenance?
More full of visions than a high romance?
What, but thee, Sleep? Soft closer of our eyes!
Low murmurer of tender lullabies!
Light hoverer around our happy pillows!
Wreather of poppy buds, and weeping willows!
Silent entangler of a beauty's tresses!
Most happy listener! when the morning blesses
Thee for enlivening all the cheerful eyes
That glance so brightly at the new sun-rise.

(*Sleep and Poetry* – KEATS)

When most I wink, then do mine eyes best see,
For all the day they view things unexpected;
But when I sleep, in dreams they look on thee,
And darkly bright, are bright in dark directed.
Then thou, whose shadow shadows doth make
bright,
How would thy shadow's form form happy show
To the clear days with thy much clearer light,
When to unseeing eyes thy shade shines so!
How would, I say, mine eyes be blessed made
By looking on thee in the living day,
When in dead night thy fair imperfect shade
Through heavy sleep on sightless eyes doth stay!
All days are nights to see till I see thee,
And nights bright days when dreams do show
thee me.

(*Sonnet 43* – SHAKESPEARE)

You're here to listen but who listens to you?

Chances are, you discuss your health regularly with your doctor. If you hit a legal snag — such as the car in front of you — you can tell your lawyer. But who can you turn to on the same continuing basis for help with your finances?

Till now, it was difficult to find someone who would lend a concerned ear to your money problems. But your Personal Banker at Shawmut has changed all that. He's the man a widow can turn to for financial advice on a continuing basis.

And if you want to talk about trusts, you have only to phone your lawyer and your Personal Banker to start the wheels in motion. In short, he's the financial adviser to the family, a professional who can shape Shawmut's vast banking and trust services to your family's individual needs. Not just today, but tomorrow and tomorrow and tomorrow.

If you would like your own Personal Banker, one will be assigned to you at the Shawmut office most convenient for you.

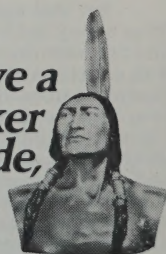


The National Shawmut Bank of Boston

Personal Trust Department

A Shawmut Association Bank

*Have a
Personal Banker
at your side,
on your side.*



Program Notes *by Joseph Dyer*

MOZART *Vesperae de Dominica*, K. 321

Mozart's dissatisfaction with his position in Salzburg is well known. The archbishop was just as intractable in his demands as Mozart was single-minded in the pursuit of his destiny—an unfortunate situation for which both parties shared responsibility. Mozart had his eyes fixed on the world outside provincial Salzburg; he knew what was in him and longed for success in the opera house or as a keyboard virtuoso. In September, 1777, he set out, in company with his mother, on a journey to Mannheim and Paris. His grand hopes crashed miserably: neither his music nor his services were wanted. His mother died in Paris and he was forced to make alone the humiliating retreat to Salzburg, the city left so haughtily a year and a half before.

One can imagine that his duties became more onerous than ever to him, yet it was sometime during 1779, the year of his return, that Mozart composed the joyous *Vespers*, K. 321. Nothing in Mozart's letters mentions any special occasion for which K. 321 was intended, but the composer valued the work highly enough to show it later (1783) to Baron van Swieten in Vienna.

Mozart did not give the group of five vesper psalms and Magnificat any title, but some manuscript sources have the (incorrect) description, *Vesperae de Dominica* (i.e., Sunday Vespers). Actually, the psalms (Vulgate Nos. 109, 110, 111, 112, 116) are assigned in the liturgy to the feast of a confessor. They are the same ones used in the better-known *Vesperae de Confessore*, K. 339. Hence both vespers written by Mozart were intended for the celebration of some as yet undetermined saint's festival in Salzburg. (First vespers, the more solemn of the two vespers of a major feast, is celebrated the day *before* the feast itself.) The *Vespers*, K. 321 should also be entitled *Vesperae solennes de Confessore* as well.

Both because of the considerable amount of text involved and because of the archbishop's demand for brevity, there are no extended musical developments over any portion of the text. Solo passages are integrated into the flow of the music, most often coinciding with a change in figuration. Each of the psalms is a complete, integrated whole, unified primarily by the rondo-like repetition of a motive (or motives) in the orchestral accompaniment. Each psalm closes with the "Gloria Patri" set to the music of the opening of the psalm. In his psalm settings Mozart freely mixes chordal declamation with brief imitative passages. These changes in texture correspond most frequently with the beginning of a new text member and carry with them the shifts in figuration mentioned above.

Two of the psalms, "Laudate pueri" (112) and "Laudate Dominum" (116), receive, traditionally, different and contrasting musical settings. Psalm 112 harks back to the *stile antico*, the polyphony of the Renaissance as understood in the eighteenth century. The orchestral parts are a free doubling of the vocal lines. Psalm 116 has a very short text which customarily received a lyrical, Italianate setting as an (operatic) aria with no lack of brilliant coloratura. Mozart has written a special part for organ obligato in the ritornellos as a foil to the voice.

Trumpets and drums are called for only in the opening psalm and in the Magnificat. Even within the limitations imposed by prescribed brevity Mozart is able to illustrate in this final canticle (as he does elsewhere in the *Vespers*) the passing images of the text: the assertive music to "He has done great things," the hush at "holy is his name," the clipped abruptness of "He has put down the mighty" and the upward surging lines of "he has exalted."

We must remember that, as brilliant a concert piece as the *Vespers*, K. 321 is, it was intended to accompany and complement a solemn pontifical ceremony in the presence of the prince-archbishop of Salzburg. However, the liturgical suitability of the type of eighteenth-century church music we will hear this evening has been seriously questioned.

One of the outcomes of the Romantic movement was a revival of interest in the Roman Catholic liturgy, not merely as a historical document, but as a living ideal of piety. Concomitant with this development went the restoration (as far as this was possible) of the medieval melodies associated with the sung portions of the Mass and Divine Office. The liturgical piety of the nineteenth century, subsequently enshrined as the official ecclesiastical attitude, canonized the "Gregorian" chants as the standard against which all church music was to be judged.

In the vanguard of the forces determined to establish chant, sixteenth-century polyphony, or polyphonic music closely modelled on the latter was the Cecilian movement, the most important units of which were in Germany and in the United States. The Cecilians condemned the church music of Haydn and Mozart as "operatic" and totally unsuited to accompany the liturgical worship of the church. Whatever the strengths and weaknesses of their position, they did not understand the piety of the seventeenth and eighteenth centuries. K. G. Fellerer (in *Mozarts Kirchenmusik*) has attempted to point out its essential characteristics. What he writes may help us to understand Mozart's church music as religious art. "For Mozart and his time quite a different concept of liturgy, of man and of art held sway. Just as the baroque and the rococo church contrasted with the cathedral of the Middle Ages, the symbol in stone of the heavenly Jerusalem, the resplendent *Aula Dei* [palace of God] filled with all the joys man in his ingenuity could imagine; thus the music of the church existed to fill up this space with the joy of sound."

BRITTEN Nocturne

The *Nocturne* was completed in 1958 and first performed that year at the Leeds Centenary Festival; Peter Pears was the soloist. A song cycle on the works of a single poet is an honored tradition and Britten has written several of these, but in the *Nocturne* (as in the earlier *Serenade* for tenor, horn and orchestra) he has created a poetic anthology drawn from various sources. The unifying motif of this cycle is night, bringer of dreams and fantasies. Britten, with impeccable taste, has selected eight highly expressive poems, rich with images; six of them are by Romantic poets. The non-Romantics are Wilfred Owen, the poet of the *War Requiem*, and Shakespeare (Sonnet 43 "When most I wink . . ."). Britten's cycles have a certain debt to pay to Mahler; the composer has acknowledged this by dedicating the *Nocturne* to Mahler's wife, Alma.

The most conspicuous means of unification in the cycle is the recurrent "rocking" figure which joins one vision with the next. Heard as an ostinato rhythm in the first song, it recurs between all the songs except numbers 5 and 6. Britten keeps it moving under the impetus of richly chromatic and dissonant writing. The grotesque and monstrous figure of the Kraken (a Nordic sea monster) disturbs the sleeper. A disjointed vocal line twists and turns over the ground bass played by the obligato bassoon. In *The Wanderings of Cain* a delicate harp tracery, string harmonics and two-note tone clusters replace with gentle pulsations the convulsions of *The Kraken*.

The horn is called upon for a catalogue of imitative effects following the images proposed by the soloist in *Blurt, Master Constable*. Linking the separate images is the rocking string figure accompanying the delicate vocal line. A ferocious tympani obligato marches inexorably onward under *The Prelude*, the longest song of the cycle. A long F-sharp pedal is banished by the hushed whisper of "a substantial dread", but returns towards the end to accompany a more relaxed vocal line. This temporary calm is shattered by the cry "Sleep no more!"

Resonant pizzicato chords establish an inflexible four-beat framework for the vacillating rhythms of the English horn and the pliant vocalization of *The Kind Ghosts*. Again the rocking figure returns, this time as a bridge to the playful mood of the seventh song (with flute and clarinet obligati). A series of questions, all of whose images are drawn from nature, leads to the single reply: "Sleep, soft

closer of our eyes" and the C major string chord which abuts the prevailing B-flat tonality.

Britten has saved the sensuous beauty of the strings and sustained winds for the final song, a setting of Shakespeare's Sonnet 43. The Mahlerian *espressivo* writing here seems to seal the cycle's dedication to Alma Mahler. As a vision fading from the sleeper's brain, the rocking motive seems to disappear into insubstantial shadow as he dreams on.

COPLAND Music for the Theatre

When Serge Koussevitzky premiered Copland's *Music for the Theatre* in 1925 he knew that it would be more than mildly disconcerting to the Friday-afternoon audiences at Symphony Hall. To provide a cushion, as it were, he followed it on the second part of the program with the Prelude and Love-Death from *Tristan*, and before intermission served up the *Magic Flute* overture and Beethoven's jolly Fourth Symphony. In his sympathetic and perceptive newspaper review the next day, Philip Hale quoted some of the adverse criticism directed at the Fourth when it was new before proceeding to discuss Copland's work, perhaps to placate those horrified at the thought of a jazz mute in Symphony Hall.

Aaron Copland had already achieved some notoriety for his apparent determination to allow dissonance to roam freely about his scores. Just a year before, Walter Damrosch, after conducting the *Symphony for Organ and Orchestra*, made his famous remark that within five years he expected that its composer "will be ready to commit murder." Now, in *Music for the Theatre*, Copland confronted jazz.

"Serious" composers' fascination with ragtime and jazz was a universal phenomenon after World War I. The rhythms of jazz were invigorating and rich with stimuli for new rhythmic combinations. Instead of dividing 8 beats into even multiples why not experiment with a 5 + 3 or a 3 + 5 division? Stravinsky had already used irregular groupings of beats in his *Rite of Spring*; Copland seems to favor a quintuple grouping of rhythmic units in *Music for the Theatre* to evoke the polyrhythmic freedom of jazz. His polytonal musical language was well disposed to incorporate the melodic collisions of jazz improvisation.

Music for the Theatre was, in a way, a purgative applied to the French influences Copland had absorbed during his studies with Nadia Boulanger. As he said: "The desire to be 'American' was symptomatic of the period. It made me think of my Symphony as too European in inspiration . . . but now I wanted frankly to adopt the jazz idiom and see what I could do with it in a symphonic way." Yet, after the Piano Concerto of the following year (1926) he abandoned his "experiments" in symphonic jazz because he found the idiom too restrictive. He foresaw a long life for the rhythmic elements of jazz and thirty-five years later was able to note that jazz men were borrowing symphonic techniques, making the boundaries of jazz and non-jazz indistinct in some cases.

Any symphonic jazz score will inevitably be compared with Gershwin's *Rhapsody in Blue* (1924), the most popular of them all. Without in the least detracting from the unique merits of the *Rhapsody*, Copland's *Music for the Theatre* must be judged superior on two counts. It is technically a first-rate piece of workmanship, and the authentic voice of jazz is heard without the romantic overlay applied by Gershwin.

Besides the obvious thematic relationships between movements 1, 3 and 5 there are more subtle motivic allusions which weld all five parts into a coherent whole. The varying moods of jazz are caught and transformed into a musical statement which is coherent throughout. The music is never crudely raucous nor weakly sentimental.

Music for the Theatre was not intended to accompany or illustrate a dramatic presentation; Copland gave the suite its name because he thought it had "a quality which is suggestive of the theater." He has informed the writer of these

notes that he can recall no previous presentation of *Music for the Theatre* with choreography though he states he has always considered this kind of treatment a possibility.

Mr. Gilman, through his choreography, has brought Copland's *Music for the Theatre* out from the confines of the concert stage. As indicated by his Shakespearean theme, "All the World's a Stage . . .," Mr. Gilman is showing us the theatrics of the everyday world that surround us with its wildly varied dress or costuming and many modes of social behavior. According to Mr. Gilman, "No great message is intended in this performance—only a ballet with a loosely knit style in design and movement developed from the title and the music."

In the Boston Symphony program booklet for the first performance, the composer provided brief descriptions of the individual numbers. With his gracious permission, these comments are reprinted here.

"I. Prologue (Molto Moderato, 2-4). The first theme is announced almost immediately by the solo trumpet. Shortly, this gives way to the entrance of the strings, who gradually form a background for the oboe singing the second theme. A short development follows (allegro molto), built upon a transformation of the first trumpet theme. After a quickly attained climax, there is a return to the first part and a quiet close.

"II. Dance (Allegro Molto, 5-8). This is a short, nervous dance, with form and thematic material so simple as to make analysis superfluous.

"III. Interlude (Lento, 4-4). The Interlude is a kind of 'song without words,' built on a lyric theme which is repeated three times, with slight alterations. The English horn solo plays an introductory phrase, and then to an accompaniment of strings, piano, and glockenspiel, the main theme is sung by a clarinet.

"IV. Burlesque (Allegro Vivo, 3-8). The form of this movement is best expressed by the formula A-B-A-B. For the rest, this Burlesque is best explained by its title.

"V. Epilogue (Molto Moderato, 4-4). No new themes are introduced here. Material from the first and third parts only is used. The quiet mood of the Prologue is recaptured and the work ends pianissimo."

NEXT CONCERT

*The final program of the season will be April 10, 1970 at
8:30 p.m. in Jordan Hall.*

Honegger **King David** (original orchestration)

*Catherine Rowe, soprano
Eunice Alberts, contralto
Raymond Gibbs, baritone
Hugues Cuénod, narrator*

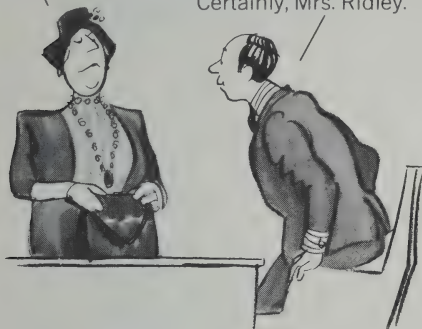
Tickets will be on sale at the Jordan Hall Box Office after March 29, 1970.

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Uh—certainly, Mrs. Ridley.



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Thomas Dunn



Time Magazine has said of Mr. Dunn that "... whatever (he) tackles musically is worth doing and done memorably well."

A graduate of John Hopkins University, the Peabody Conservatory of Music, from which institution he received the Distinguished Alumnus Award, and Harvard University, Mr. Dunn studied conducting as a Fulbright Scholar at the Royal Conservatory in Amsterdam, the Netherlands, where he was awarded that country's highest award in music, the Diploma in Orchestral Conducting.

Mr. Dunn has been instructor of theory and applied music at the Peabody Conservatory of Music and an instructor of music history at Swarthmore College, where he also was conductor of its glee club and orchestra. He has been a lecturer at the Institute for Humanistic Studies for Executives at the University of Pennsylvania, and has been on the faculty of the School of Sacred Music of Union Theological Seminary, New York. During the past two summers he has conducted at the Bach Festival at the University of Buffalo and lectured about Bach's cantatas. Last summer he also taught at the Blossom Music Festival.

In addition to his duties as Music Director and Conductor of the Handel and Haydn Society, Mr. Dunn is also Director of music at New York's Church of the Incarnation, and Editor-in-chief of E. C. Schirmer Music Company, and Music Director of the Festival Orchestra of New York.

When Mr. Dunn became Music Director of the Handel and Haydn Society three years ago, he brought with him new life for America's oldest active choral society. He has been recognized for his imaginative programing: "... the man has made an art of the concert program," and for his superb conducting: "... Thomas Dunn [is] a conductor of versatility, passion and authority." Under the direction of Mr. Dunn, the Society has expanded its annual concert program, and today "There is no finer chorus-orchestra combination to be heard around here these days than the Handel and Haydn Society under Thomas Dunn ..."

Assisting Artists

BARBARA WALLACE, soprano, a native of Boston, and a graduate of the New England Conservatory of Music, is well known for her concert work in and around Boston. She has appeared as soloist at Gardner Museum, with the Detroit Symphony, the Handel and Haydn Society, Chorus Pro Musica, the Cecilia Society, and the Cambridge Festival Orchestra. Miss Wallace studied with Gladys Miller, Boris Goldovsky, Marie Sundelius and Felix Wolfers, and is currently soprano soloist at historic King's Chapel in Boston.

JANE STRUSS, contralto, received her musical training at Boston University, where she studied voice with David Blair McClosky and the late Ludwig Bergmann. She appeared with the Handel and Haydn Society last season in Mendelssohn's *Die Erste Walpurgisnacht*. Miss Struss has twice been awarded a Fromm Foundation Fellowship to the Berkshire Music Center at Tanglewood, where she performed in numerous recitals and as soloist in Brahms' *Neue Liebeslieder*. She has appeared as soloist with the John Oliver Choral, the Cantata Singers, the Masterworks Chorale, and at Gardner Museum. She is a member of the Singers Theatre Workshop and is soloist at All Saints Church, Brookline, and Temple Emmanu-El in Marblehead.

RICHARD SHADLEY, tenor, received a Bachelor of Music degree from Heidelberg College, Tiffin, Ohio, and a Master of Arts degree from Columbia University Teachers College where he is presently an instructor of voice. Mr. Shadley has performed recitals, chamber music, opera, and oratorios throughout the United States and in Canada, Europe, and Africa, including appearances with Musica Aeterna, the Festival Orchestra and Chorus, the Pierre Little Symphony, the New York Philharmonic Orchestra, the American Ballet Theater, and the Royal Ballet of London. This past summer he sang the role of the Evangelist in the *Passion According to St. John* at the Bach festival at the University of Buffalo. Mr. Shadley has previously performed with the Handel and Haydn Society as tenor soloist in Rameau's *The Incas of Peru*, de Falla's *Master Peter's Puppet Show* and the 1968 and 1969 *Messiah*.

FRANCIS HESTER, bass-baritone, is well known to listeners in all fields of music in and around Boston. He has studied with Mack Harrel at the Julliard School of Music and Frederick Jagel at the New England Conservatory. Mr. Hester has performed extensively in the fields of opera and oratorio. In addition to his appearances in Boston with the Handel and Haydn Society, the Cantata Singers, and the Chorus Pro Musica, he has sung with the Buffalo Philharmonic, the Chamber Opera Society of Baltimore, the Denver Lyric Opera Company, the Marlboro Music Festival and the Portland Symphony.

ROBERT GILMAN, choreographer, is Co-Director of the Dance Department of the Boston Conservatory of Music. He has been choreographer-director of the Spa Music Theatre, Saratoga Springs, New York; Town and Country Musicals, East Rochester, New York; Charlotte Summer Theatre, Charlotte, North Carolina; the Boston Dance Theatre; and the Jan Veen Theatre of Dance of the Boston Conservatory of Music.

SALLY LEE and CLAY TALIAFERRO, principal dancers, are members of the Donald McKayle Dance Company and graduates of Boston Conservatory of Music Dance Department. Miss Lee has appeared in the Warner Brothers production of *Music Man*, and with the City Center Light Opera, the Boston Dance Theatre, the Charles Street Playhouse, and numerous Broadway and summer-stock productions. She is an accomplished teacher and choreographer of ballet, modern and jazz dance. Mr. Taliaferro has also appeared in Broadway and off-Broadway productions. He has been a member of the Kansas City Opera Ballet and the Boston Dance Theatre. In addition to numerous performances with United States touring groups including *Desert Song* and *Camelot*, his European tours have included productions with the Emily Frankel Dance and Drama Company and the Donald McKayle production of *Black New World*.

Members of the dance corps are students at the Jan Veen Theatre of Dance of the Boston Conservatory of Music Dance Department.

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1969-1970 SEASON OF THE HANDEL AND HAYDN SOCIETY

PROGRAM I: Friday, October 10, 8:30 p.m., Jordan Hall
BACH Brandenburg Concerto I
RAMEAU The Incas of Peru (concert opera) Boston Premiere
de FALLA Master Peter's Puppet Show

PROGRAM II: Friday, December 12, 8:00 p.m., Symphony Hall
Sunday, December 14, 8:00 p.m., Symphony Hall
HANDEL Messiah (1750 version)

PROGRAM III: Friday, January 16, 8:30 p.m., Jordan Hall
HANDEL Concerto Grosso, Op. 6, No. 5
MONTEVERDI The Battle of Tancred and Clorinda (concert opera)
BARTÓK Divertimento for Strings
BRITTEN Cantata Misericordium (The Good Samaritan)

PROGRAM IV: Friday, March 6, 8:30 p.m., Jordan Hall
MOZART Vespers (de Dominica), K. 321
BRITTEN Nocturne for Tenor and Orchestra, Op. 60 (Boston Premiere)
COPLAND Music for the Theater (with ballet)

PROGRAM V: Friday, April 10, 8:30 p.m., Jordan Hall
HONEGGER King David (original version)

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